
UOT 745/749

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ARTISTIC PECULIARITIES OF AZERBAIJAN DRESS OF SAFAVI PERIOD

Abstract. The analysis of all kinds of dresses of Safavi period – the period of flourishing of Azerbaijan culture in the epoch of mature feudalism where the author appeals to materials of fine arts – miniatures.

As a result of the complex consideration of concrete information about the evolution of the dress in Azerbaijan at the end of the XVI – beginning of the XVII centuries which were extracted from the monuments of fine arts there were revealed the appropriatenesses of the formation of main types of forms and details of Azerbaijan national dress, determined the artistic originality of Azerbaijan suit and its connection with the world outlook and ideals of the people. Safavi suits presented in miniatures are classified according to various social and age groups, considered military suit, analysed ritual dress, revealed its functions as one of components of rites and customs of Azerbaijan population at the given space of the time.

Key words: Azerbaijan, suit, Safavis, medieval miniatures, artistic peculiarities.

Introduction. To study the material culture of Azerbaijan in the Middle Ages is supposed as one of the actual problems of national art history. Examples discovered and researched give us much valuable information. Due to it, we can get opportunity to describe full development processes in social contacts and relations of intellectual level public not only in the Middle Ages Azerbaijan but also in all countries of Middle East. Study of material culture in detail helps us both to discover new pages of the Art of Azerbaijan and provide us with new information about our past. These histories give us opportunity to learn future.

Serious study of the art heritage of Azerbaijan people on the way is a main factor in studying of decorative-applied arts such as carpet weaving, ceramics, metal craft, art of textile and etc. In this respect, study of the dress history, inseparable part of national culture, is much important part. In that field human act is synthetic regarding its nature. It means that, it focuses on itself both production and elements of art craft. The type of the dress, which includes itself material, sewing, jeweler items and other types of accessories, carries economic, social and esthetic functions simultaneously.

Study of the dress helps not only to understand correctly art crafts but also identify miniature wall ornaments, exact historical date of ceramics and metalwork's, and also determine their belongings.

Obtained information about the history of dress, may be helpful revealing weak studied fields of culture history of every nation. Study of dress may mediate to identify industrial and art is tic, level in different periods, cultural and historical relation with other nations, present traditions and other peculiarities of people.

Dress is related to the history of nation, and dress reflexes national features of the people as much as other factors of culture and assists to study cultural-historical relations among nations. However, study of the development of dress faces different difficulties. So, comparing to samples of architecture, wall and miniature painting, which are remaining up to day, examples of the dress almost are not kept by now. It is exclusive case that fragments of clothe materials or separately clothes have been remained by now. It is to difficult to study the dress types of the middle ages, as museum collections of our country don't possess exhibits of dresses of the Azerbaijan nation more ancient than of XIX C.AD.

Miniature painting that was a decoration of the middle Ages' manuscripts of Azerbaijanis is a specific source for studying the dresses in XIV-XVI centuries, the most developed period in the culture of Azerbaijan.

Different manuscripts that are preserved up to now are important parts of cultural treasure of both eastern nations and the Azerbaijani. Esthetic art pleasures of our nation, who created monuments of literature and art, were reflected in the specific examples of the Azerbaijan miniature art in the manuscripts.

In it is necessary to note the role of Azerbaijan outstanding miniature painters of the middle ages who represented rather well the culture of the

Islamic East. Their works give well enough information on modes of dresses, shape and sewing of the dresses, hats and head dressings and accessories of dresses used by the Azerbaijan society in that period.

The studying of obtained materials widely and of material culture deeply show actuality and importance of investigation of the dresses in the Middle Ages of Azerbaijan.

The miniature painting that was the most developed brand of the art of Azerbaijan in the middle ages and impacted strongly the progress of all types of art and decorative patterns of the period. Art structure, regularities and rules improved by profession have formed definite sides of artistic form in decorative works almost during one century. Carpets with artistic fragments and items with images, of humans multiple examples manufactured from ceramics and metal, all are different types of art crafts, can prove abovementioned statements visually.

The Azerbaijan miniature painting gives opportunity to perceive correctly history of the region, cultural relations and various. Specifies Azerbaijan miniature works are illustrating traditional cases historic events and classic literature.

Characteristic feature of rich materials collected due to the books of miniatures by famous miniature-painters of Azerbaijan is that it is very close to real life and widens the entire subject. In addition to traditional fiction stories and episodes dedicated to the palace life, life-style of ordinary people, their labor, nomads' life-style, description of peasants and the dervish (itinerant hermits) are described in those works. With these descriptions, it is possible to create notions about mode, shape and cutting of dressing, head dressings and materials used by various circles of society of Azerbaijan. So Azerbaijan miniatures may be used as the richest source.

In the middle ages the dress of ten was supposed as a great richness. The dress reflecting the unity of creative enthusiasm and ownership in itself was one of indications of economic development.

As an integral part to personal property, personal garment was shared for children and handed over from generation to generation. Clothes were presented as a symbol of respect by high ranked persons. You can see in the miniature painting by Mirza Ali in 1539-1543 which was devoted to Nizami's poem "Khamsa" that the Shah presents the most valuable array to Barbad, who was supposed as famous musician in the middle ages.

The middle ages fashion was at the end of its culmination point at the time of Safavis. Refined taste, luxuriance and grandeur of the new fashion was reflected itself in rich designing of clothes of the Nobles. Note that, alien elements of the Middle Ages were appeared mostly in the clothes of the Safavis. It was felt in being plenty of fittings and eccentric components and especially showed itself in men's clothes. The luxurious robes were completed with majestic turbans decorated with bird feathers and precious stones.

The painters of the middle ages portrayed the natural elements such as underwear, trousers, and precious belts, personal weapons, and some utilitarian things with the greatest pleasure. However, the Safavian's fashion was not out of these portrays. First the Heart fashion, and in XVII the Persian fashion became to be strengthened as the capital had been transferred to inner part of Iran.

Traditional head-gears of the medieval shahs were crown. The crown formed semi-spherically was encircled with garland with precious stones. That double crown, indicating title of Shah of the shahs, expressed durability, authority and stanchness in itself. In the solemnized group portray scenes we may see various caps and the Far East style head gears worn by family members of shah. There are caps like shawl which top was decorated with fan-shaped plumages and small original caps like hats amidst them.

There was forepart like neighbor sides of hat that can be opened and covered (in sunny and dusty times). Wealthy persons put bird feather for beauty on top of such caps. They were wearing circular shaped turban tied up with kulah (in 1:2 relatives from height to width). The kulah was tied up with material so that the folds to be directed from lower to upper. And the last round of the material cut these folds from upper to lower.

At the end of XV, when the Safavis owned fully the throne the inclination toward luxury was getting increased in the costumes of nobility. The Safavi wear style was getting to be complex, decorations were rich and the golden leather belts were added to cloth assembles. Outside wear named as faraj, which was put on shoulders, decorated with rich embroidery in breast and shoulder parts, hanged over free and provided with "deceitful" leaves spread widely. As to F.Gottentor, such "deceitful" sleeves had been formed from the wears of the Parthian. The distinguished side of these farajs was to be horizontal nooses in the breast part.

That oriental robe, as a symbol of dignity and privilege position, messaged that a man wearing this robe wish to be selected and being in romantic world.

This robe was covered quite the man and in origin mean human body lost inside the robe.

The robe was sewn from coarse material, which was tempered with metal plates by surface part that made the robe very rough. This kind of wear liked holiday packet fitted around of body. The noblemen wore it especially as ornament and symbol of class affiliation.

The most specific side of the Safavi wear was changing of head gears.

As known from history, the skin Azerbaijani warriors were called as “gizilbashs” (a military class in the army of Shah Ismail) in XVI as they were wearing red cap with thin top and tall kulah and wound a bandage around it. Noblemen and high ranked persons put 12 precious stones or drew golden lines on the turban.

Nobles wearing and precious and stone over such head gears (in this meaning great stone was devoted to the prophet Mohammad and the rest small stones to 12 Imams).

In XVI, in addition to the turbans with sharp end red heads, it there were ordinary non decorated turbans. Such types of turbans were spread widely especially in XVII. These were sewn from various materials and wounded head after with small cap – arakhchin and kulah (head gears). Color, size and even twining top were taken according to special rules e.g. wear rules of those times. The most used turbans were white. Shah, Vizier and high ranked priest were wearing green colored turbans. Men who were not obeying to the Islam religion were required to wear different colored turbans. For example, the Armenians wore black or blue, the Jews yellow turbans and etc.

According to the principles of Moslem religion, size of turban was to be responding to neck of dresser. The reason for abovementioned tradition is that the turban was not only used for twining head but also as table-cloth, waist-band and shroud.

Respected persons, such as scientists, poets, painters used to wear turban in much bigger sized turbans. There was special rule to dress the turban overhead. Generally, scientists, poets, painters would leave the turban dressed over head on their shoulders and tied its tip down chin when they are in pray.

As the Medieval Azerbaijan was a feudal – patriarchal state, religion and clerics played chief role in public administration. Therefore, miniaturists applied to paint mostly images of clerics. Their category of religion is stated with green turban, as they were generated from the generation of prophet

(seyid). They would wear these turbans over cone oval caps made of red wool and thin felt called as fas (related to Fas city in Morocco).

The devout used to keep one tip of the turban hanged over left shoulder and pinned this tip right temple by passing under chin when they prayed. The turban named as takhtulkhanag was decorated with sewing and in the end fringed.

In addition to types of clothes and sewing in the same cut, the clothes of clerics are different than clothes of lawmen. As miniatures portrayed the images of Imam and clerics, the clothes of clerics were sewn of one colored material having no decoration. Some works such as “Shah and dervish” by Hilali (1537-1538), S-Petersburg), “Shahname” by Phirdovsy (Tabriz, 1537, New York, Museum of Metropolitan) “Khamsa” by Nizami (Tabriz, 1539-1543, London, British Museum,) and etc. affirmed abovementioned conclusions. In many times, the clerics used to wear perpendicular stripy wide robes after straight cut clothes and dressed waist – band. It is assumed that the waist-band was sewn the same cut with clothes. Distinctive feature of cleric’s clothes is to add shoulder-scarf called as taylashan to their dressing style. The same cut shoulder-scarves were an attribute of clerics dressing style in Middle Asia and Turkey.

Sleeves of the clothes worn by clerics were so long that it covered their hands. That was a statement that the clerics used to wear such styled clothes devoted himself to his religion, The God, obedient and not occupied with worldly vanity.

There are hermits called dervish, who lived their life traveling, in the middle ages in Azerbaijan. The dervish lived in the dervish residences named as or takiyya convents or khanagah together with their sheikhs. Ovliyya Chalabi, Turkish traveler, who dealt with dervish’s takiyyas, wrote that numbers of the dervish there been around 160.

In our miniatures, the dervish has been portrayed with clothes like clerics. However, there is one distinction that some dervish didn’t have outdoor robe and the rest used to dress the robe in naked body and tied it with waist-band. Written sources inform us about the long lap clothes made of wool material and lined of cotton named as rida, which used to caver shoulders of dervish. The dervish used to wear turbans called as daragayi and parishani. It is known by sources of middle Ages that these turbans had been symbol of ascetic and wander life style of the dervish who was accustomed to live lees comfortable and nonchalant life.

Besides, we see one more interesting cap in Azerbaijan in XVI-XVII. This cap is tall height three-cornered kulah made of thick material and decorated with ornaments by top side. We see the name of Ali (the fourth caliph) embroidered with beautiful handwritings one by one in the top of cap. Such handwritten kulahs were used to be worn by the dervish. The pilgrims, some beggars and dervishes used to have a big cup made of pumpkin rind of cocoas on their waists. They collected alms into that cup and used the cup as meal dish. Additionally, the dervishes carried a small axe that was one of traditional attributes of monk cloth, mace battle chain, short spear or sword in some sufi dervish orders. As it is portrayed in the miniature paint named as “Shahzade and choban” (Prince and Herdsman) (1613-1614) by Ali Ryza devoted to Abdurrahman Cami’s work “Shabkhat and Ul-ubrar”, the dervishes used to wear a ring shaped earring.

Literary-historic images used by miniaturists in their paintings describe life-style, traditions and customs of ordinary people. These miniatures give us impression about the clothes worn by ordinary people in Azerbaijan in Middle Ages.

Looking at different artisan, craftsman and peasant portrayed in the miniatures, we get a chance to know about specific peculiarities of clothes of ordinary people. Many portrayed gardeners were described with bare feet and short shirt. Sleeves of long robe dressed after short shirt were rolled up and laps were pierced to cloth material belt named as futa that dressed around waist. The gardeners used to wear sharp pointed caps named as darkulah in 20th of XVI. In some miniatures the gizilbashkulahs were portrayed as curved by point. This cap was replaced with turban and soft caps with fur by outskirts in 30-40th of XVI.

The masons were portrayed in caps made of soft material and round turbans bandaged with oval material.

As portrayed in the miniatures “Madrasada” (in the religious school of Moslem) (1537-1538) of manuscript “Shah and dervish” by Hilali, water carters used to wear wide robes and high leather boots. Traditionally, they carried aftafa (a jug with a long spout used for ablutions) in one hand, and jug on their shoulders.

Clothes of porters, who were the poor class of public of the middle ages, were short robe and short trousers covering knees only. Traditionally, the porters were portrayed in bareheaded and bare feet. Main things of them include specific pillows named palan that made for carrying goods on their waist.

The peasants were portrayed mainly in house-life style of nomads in the miniatures of the Azerbaijan painters. We can take an example the miniature “Akinchi” (Ploughman) painted by Mahammadi in 1578 and kept in Luvr by now. The ploughmen were portrayed in trousers by knee in either white or one color only and shirt rolled up by arms in various miniatures of Azerbaijan painters.

Caps of herdsman were decorated with bundle caps and caps of wood-choppers were decorated with small turbans and red darkulah. The White shawl or white arakhchin worn under the kulah proves that the kulah was used to wear overhead but over the arakhchin or over tarliy which was a thin oval cap.

As to fishermen, they would dress round padded caps named as terbus that spinned with pieces of rages.

To obtain an impression about men’s funeral clothes, we should refer to scenes with crying of literature heroes described in “Shahname” manuscript of Firdovsi (Washington, the gallery of Frir). As we see in the miniatures, only the clothes for funeral ceremonies have not been found in Azerbaijan men’s wardrobe.

Often men would dress outdoor clothes on naked body and tied these clothes with waist-band.

Colors in decorative-applied arts of Azerbaijan have a symbolic sense.

Researching men’s clothes of the Middle Ages, it becomes known that revolution in clothes had been related to changes in economic and cultural, and as well political life of country and mutual cultural relations between the Azerbaijani and other nations in different times.

Although human imagination was a conditional in the art of Middle Ages, masters of art in Tabriz could find the sense of the topic.

Military uniforms and weapons of the Middle Ages, which is less studied field of material culture of Azerbaijan, attain much interest.

Elements of military uniform were emerged in order to strengthen military discipline and distinguish its army from enemy in old times.

In oldtimes, a man having ability to carry a weapon was a soldier and would go to war in his usual clothes. Azerbaijan army had infantry and cavalry troops.

Garagoyunlu and Aggoyunlu had two types of troops that one of them was Padishah guards and groups under vicegerents’ command. Moreover, there were a regular and irregular battle groups formed by the feudal.

The Safavi state hadn't regular centralized army. During war, the army would be formed from separate feudal troops of the bey (title was given to the noble man at those times) who were rulers of provinces. Military affairs had been an exclusive right of feudal. They managed to move the army back and forward themselves. Such militaries formed from combined troops and fight groups, which were called as *mulaziman* and *nukaran* were armed by feudal that were leaders of tribes. In addition to combined troops named as *charik*, there was a corps of guard *courchies* that served for shah's Excellency. The *courchies* being as Praetorian Guard were infantry tribal troops supplied with arms such as swords, shields, arrows, spears, battle axes and cudgels. The army was divided into tens, hundreds and thousands leaded by lance-corporals, master sergeants and military leaders (captains and colonels).

Despite much valuable information about history of military operations in handwritings of the middle ages, there is no any information about peculiarities of military uniforms.

Mass and face to face battles were the most interesting topics for miniaturists of Azerbaijan. We may see them in Great Tabriz's "Shahnama" of 1330-1340 (Paris, G.Vever's collection) in Tabriz copy of "Shahnama" of 1370 (Sank-Petersburg), in researched copy of Nizami's "Khamsa" in Tabriz in 1524 (New York, The Metropolitan Museum) and in many other works. The miniaturists of Azerbaijan portrayed the military arms and uniforms used in fights as to their personal imaginations.

So, researching miniature paintings of XIV, we see soldiers with long – sleeved and well enough long sleeved caftans. Clothes of military men were sewn from the red, blue and violet color uniform materials.

It is known from archeological archive information that, from beginning of VII-VIII centuries, there were armours made of small metal rings. Ringed armours that had been the most important protective arm up to Late Renaissance, at first times were long-sleeved shirts. These armours covered all body of a soldier beginning from throat. Neck and face were covered with ring shoulder-strap hanged from helmet. Helmets clinched by iron and bronze were complete.

Such arms were finished with shoulder-strap and military belts protecting shoulders and belly. Caftans made of thick silk materials were worn under ring armour in order to strengthen protective peculiarities.

Most times, the arms were assembled of soft lining iron boarded daggers.

Such board daggers appear in the graves of XI-XII centuries in Beylagan region. Shoulders and knee protectors were wide spread in those ages.

Ring daggers were replaced with board daggers in the first half of XIV.

The tendency in the development of arms caused for complete board daggers. Body protecting arms consisted of short sleeved iron-board leathers and thick materials. Old shield used in the times of Sasanis and which resembled out board of the violin as to its shape was out of use. Long shields were so long that covered soldiers fully.

Soldiers used to wear oval helmets. Now and then the helmets changed. Afterwards the helmets were tempered with iron accessories.

Watching military operations portrayed in miniatures, we see that the painters of Azerbaijan choice and distinguish the troops fought each other.

Development of fire-arms put an end for heavy armours of the middle Ages. When all saw that even cold steel armours were useless for fighting against bullets, they began throwing those useless heaven assembles or eliminating those heavy parts.

Military uniform described in the miniatures consisted of outdoor dress named as chlamys. Steel ring armours and steel cuirasses-sort of vest still existed.

Armours covering to feet which were made of iron plates were included in assembles of military uniform in XV-XVI.

Beside ring named as chaba, mix assembled armours consisting of ring shirts and trousers in XVI.

As we know, the soldiers in the Middle Ages mostly used of cold weapons that may be distributed into three parts; striker, thruster and cutter.

Afterwards, maces lost their origin destination and began to be decorating insignia related to emerging of fire-arms. One another type of mace was called as salag. Length of this salag was 0, 5-0, 6 m. As a thruster spears were used in Azerbaijan. The main protecting weapons of Azerbaijan were shields in the shape of a large copper basin named as majanna. It was made of wooden material. The Azerbaijan gunsmiths were masters in producing of cast steel shield in round shape.

Infantry troops were the main in using of fire-arms in the beginning of XVI century. "Tarixi Shah IsmayilSafavi" work (Shah IsmayilSafavi's History) speaks much about it and gives much information about I Shah Ismayil ruler's, the end XV – beginning of XVI. A manuscript kept in the British museum of London is much importance.

As known from miniatures, the gizilbash turban was getting out of fashion in 70th of XVI. Head gears of Safavi soldiers were clothe material cat in shape of cylinder.

We obtain information about names of materials; clothe elements and usage rules and classic literatures such as Khagani, Nizami, Kishvari, Fuzuli, Nasimi and others.

However, the written source can describe fully neither the clothe materials nor forms of sewn clothes. To get full information about dressing, especially about women's clothes in the middle ages, we should refer to the miniatures.

The Azerbaijan dress was an oriental robe wide, long and had embroidered collars.

The beginning of XV century is characterized with getting tighter clothes. Such clothes consisted of tight fitted, long narrow sleeves, buttoned from left to right and strap in apron. Upper part of this clothe was narrow and fastened with cord or button. As we know, yoke clothes existed neither in east nor Europe.

At the end of XV, women's out dress is characterized with long neck cut clothes. Breast of this cloth was decorated with small decorative buttons and small flat collar that was worked out in Tabriz as mentioned in the miniature of "Alexander with Nushaba" contained in Nizami's work "Khamsa" kept in Topgapi museum. Ladies from shah's family would put crown with teeth (afsar) that decorated with price stones.

In XVI-XVII, women's outdoor clothes had various forms. As men, women would put long sleeved dress—down on their shoulders (especially for the rich) for adornment. Comparing to men's clothes, women's neckbands were sewn of different material. One of popular women's clothes was a trouser that stretched up to heel.

As men, women's trousers were sewn narrow by foot but wide by upper. However, comparing to men's trousers, feet of women's trousers were sewn of different material.

In XVI-XVII, women's head gears were much complicated. As to researches taken by R. Afandiyev, there were 7 types of women's head gears in Azerbaijan.

The most worn head gear for women was arakhchin. That especially had in two types; for women and girls. Women's arakhchins had been much different and complicated and tied up with elegant long band. Some arakhchins hadn't had a band.

Women would wear the arakhchins at home, yard and party but going out they would dress white yashmak over the arakhchin. To walk without yashmak in street was allowed to girls only.

Miniaturists of Azerbaijan referred to literature topics described music parties with great master skills. Such parties can't be described without servants, singers and dancers. Such miniature works might be seen in "Prince's entertainment" that painted by Soltan Mahammadi in I half of XVI dedicated to Hafiz's handwriting "Divan" and which kept in Kartyen's collection in Paris.

As we see in miniatures, servant and musician women's dressing assemble had been clothes that dressed one by one.

The sources confirm that the dancers' clothes were called as jang and sewn of silk or materials named as gas.

Servant women's clothes being a little short stretched up to shin. Dressing-gowns dressed over underwear were sewn with line. As known by miniatures, neither musicians nor servants would wear dressing-gown which was worn by rich women.

As we see in the miniatures of Azerbaijan in the Middle Ages, older women's clothes were different from young girls and just married women. Some miniatures such as "Khaftvadin's daughter and weaver women" dedicated to Fuzuli's "Shahnama" (Tabriz, 1537, New York, Metropolitan museum) and "SoltanSanjar and gari" ("Sultan Sanjar and older women", "Beggar woman takes Majnun to her" dedicated to Nizami's "Khamasa" re-worked in 1539-1543 (London, British Museum) show that women's clothe assembles had been as pleated.

Red colored and various bright color cloth materials were used by youth girls, the elders used to wear dark colored clothes such as blue, cinnamon colored and coffee color.

Conclusion. That difference was especially obvious in head gears. So women put on white shawl and tied up it under their jaws. One of main element of head gears for both elder women and men was arakhchin sewn of white coarse calico that named as tasak. Men worn it under fur cap, but women put on it together with silk and wool shawl in various colors and different sizes. Holiday head gear was cut out from red and green velvet. Head gears were decorated with 3-4 small bright and sometimes golden raw silks.

Analyses in women's clothes XIV-XVII help to make a conclusion that women clothes had been the same as men's underwear, waist and out dresses.

Main difference in woman cloth were distinguished with its color, decoration, fringes, ties, golden buttons that gave special beauty for women's dressing.

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Səfəvi dövrü Azərbaycan geyiminin bədii xüsusiyyətləri

Məqələdə Səfəvi dövrünün – yetkin feodalizm zamanında bütün geyim növlərinin təhlili keçirilir, müəllif tədqiq olunan mövzuya yanaşarkən təsviri sənət materiallarına – miniatürlərə müraciət edir.

XIV əsrin sonu – XVII əsrin əvvəllərində Azərbaycanda geyimin təkamülü barədə təsviri sənət abidələrindən iqtibas edilmiş konkret məlumatların kompleks şəkildə nəzərdən keçirilməsi nəticəsində Azərbaycan milli geyiminin forma və detallarının əsas tiplərinin formalaşma qanunauyğunluqları aşkara çıxarılmış, Azərbaycan kostyumunun bədii özünəməxsusluğu və onun xalqın dünyagörüşü və idealları ilə əlaqəsi müəyyən edilmişdir. Miniatürlərdə təqdim edilmiş Səfəvi kostyumları müxtəlif ictimai və yaş qrupları üzrə təsnif edilmiş, onun Azərbaycan əhalisinin müəyyən vaxt ərzində ayin və adətlərinin funksiyaları aşkara çıxarılmışdır.

Açar sözlər: Azərbaycan, kostyum, Səfəvilər, orta əsr miniatürləri, bədii xüsusiyyətlər.

Севи́ль Сады́хова (Азербайджан)**Художественные особенности азербайджанского костюма Сефевидского периода**

В статье проводится анализ всех видов одежды сефевидского периода – периода наибольшего расцвета азербайджанской культуры в эпоху зрелого феодализма, где, при подходе к разрабатываемой теме, автор обратился к материалам изобразительного искусства – миниатюрам.

В результате комплексного рассмотрения конкретных данных об эволюции костюма в Азербайджане в конце XIV – начале XVII веков, которые были извлечены из памятников изобразительного искусства, выявлены закономерности формирования основных типов форм и деталей азербайджанской национальной одежды, определено художественное своеобразие азербайджанского костюма и его связь с мировоззрением и идеалами народа. Представленные в миниатюрах сефевидские костюмы классифицированы по различным социальным и возрастным группам, рассмотрен военный костюм, проанализирована обрядовая одежда, выявлены ее функции как одного из компонентов обрядов и обычаев у населения Азербайджана в данный отрезок времени.

Ключевые слова: Азербайджан, костюм, Сефевиды, средневековые миниатюры, художественные особенности.